EXPOSED

g+ photography journal

2012 V2

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Editors Article

Hello everyone! Welcome to Issue #2 of Exposed: G+ Photography Journal. It's been an unbelieveable journey - Levi, Geoff and myself were blown away by your response to **Issue #1**. Behind the scenes, we were optimistic we would reach one thousand downloads - and we passed that mark within the first six hours.

Your response let us know we were on the right track. To be honest, we weren't sure what we were getting into; the whole project evolved out of a simple question asked by Levi: "Has anyone thought about creating a G+ magazine?" Countless people jumped in immediately - from those who made the first suggestions for content to the photographers who were brave enough to submit to the first issue, when none of us knew exactly where things were going.

With that said, we know where things are going now, and that's forward. Our goal is for this magazine to be alive - to change and grow. That's the beauty of creating a project around the Google+ community; it's ever evolving, and it gives us the opportunity to adapt and react accordingly, starting here with Issue #2! Perhaps the most noticeable example in this issue comes with the rollout of the new Events tab. Google has created a much more current and fluid interface than a static magazine page can provide, so we've made the decision to drop our events page and instead use that space to include even more photography - and what wonderful photography we have to share! Issue #2 is packed full of beautiful images and outstanding people - and as always, we're most proud to have the opportunity to share their work and stories with you.

Do you have questions or comments about the magazine? Drop us a note at: **exposedcomments@gmail.com**

Front cover photo by: +Suzanne Clements

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Photographer Portfolio +Zachary Rackovan

Speed. A Simple word but for me it is the purest addiction that a person can have and experience next to love. Powered by emotion and fueled adrenalin it is a pursuit for the next attainable goal, faster. As a racing photographer it is my passion to reproduce if only for an instance the feeling that the rider or driver is experiencing. To put someone into my art is my greatest achievement. When I photograph a subject I want the viewer to feel the speed, smell the exhaust and walk away with a rush that one can only get from the purest of drugs, adrenalin. I hope to convey that feeling by using a blending of light, position and technical skill that I have been trying to perfect for years. But much like the goal of the racer I am always looking to make them look faster, make them feel stronger, and make my viewers' hearts race even more then before.


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The Wandering Maplemusketeer by +Jordan Oram

4am in the morning. The alarm on my phone rings. My photoadventuring friend Karsten Klawitter will be coasting his car stealth-mode through the echoing apartment canyons of Victoria, British Columbia, to pick me up soon. We have a meeting with the sunrise. The start of a two day quest around Southern Vancouver Island that will see us travel over 475km stopping at 15 different locations. Now lets go have a peek at some of the sights seen from the largest Pacific island on the west coast of North America.

We start by driving and then hiking to the top of Gonzalez Hill. From the top you have a broad range of view across the Salish Sea sweeping towards Washington State and the Olympic Peninsula. Mt.Baker, or Kulshan (meaning the White Sentinel), dominates the skyline to the east and makes for wonderful sunrise photos. It is also the second most active volcano in the region after Mount Saint Helens. Container ships and other marine traffic also makes for a frequently changing scene.



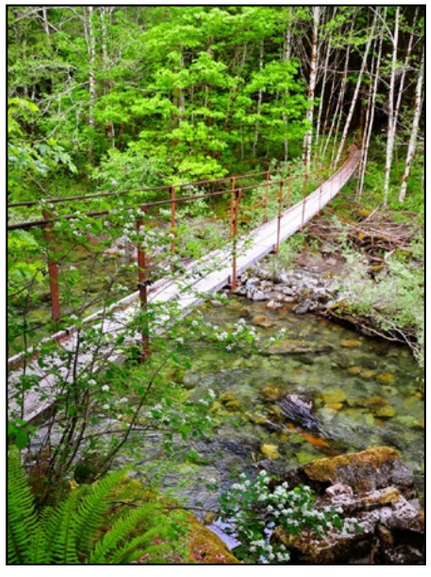
After shooting our fill of the wonderful sunrise we put rubber to the road and headed west 120km towards the real west coast at Botanical Beach in Juan de Fuca Provincial Park. Stops were made at a grocery store, a short sidetrip to the Sooke River while waiting for the grocery store to open, and a few times hopping out of the car to stretch legs and take pictures of the ocean off of bridges. Karsten and I have been making annual trips out to Botanical Beach for the past 4 years and this trip was the 2nd in a row that we were fortunate enough to observe a black bear walking along the shore line and plunking head first into tidal pools to fish out sea urchins to eat. I recommend planning your trip to this beach to coincide with low tide.



Next came the roughly 100km trip across the width of the island via the ‘back route’ towards Duncan BC and the top of Mt.Prevost where we intended to sleep for the night. Vancouver Island is 460km long and 80km wide at it’s widest section. It is 32,134 km2 (12,407 sq mi) of mountain, forest, river, canyon, wilderness, and adventure. This section of the trip is like a choose your own adventure on steroids as it offers many options for pulling over and exploring. Wandering in the forests you come upon the recent history of logging being consumed once again by the rainforest. You cross many a bridge as you wind along and up the road following along the side of the lower Harris Creek. There really are interesting discoveries lurking around every corner. You can find signs leading you on little side missions to giant trees.



Or you may talk to a random local, like the fellow we met in the parking lot at Juan de Fuca Provincial Park, who informed us about the old rusted suspension bridge and derelict logging camp. Overgrown logging roads, discarded accounting equipment, machines rusting and being consumed by the forest, all waited to greet us as we delved deep into the woods.



Crossing canyons that were calm now, but would be a rushing torrent during as water levels rise at other times in the year.

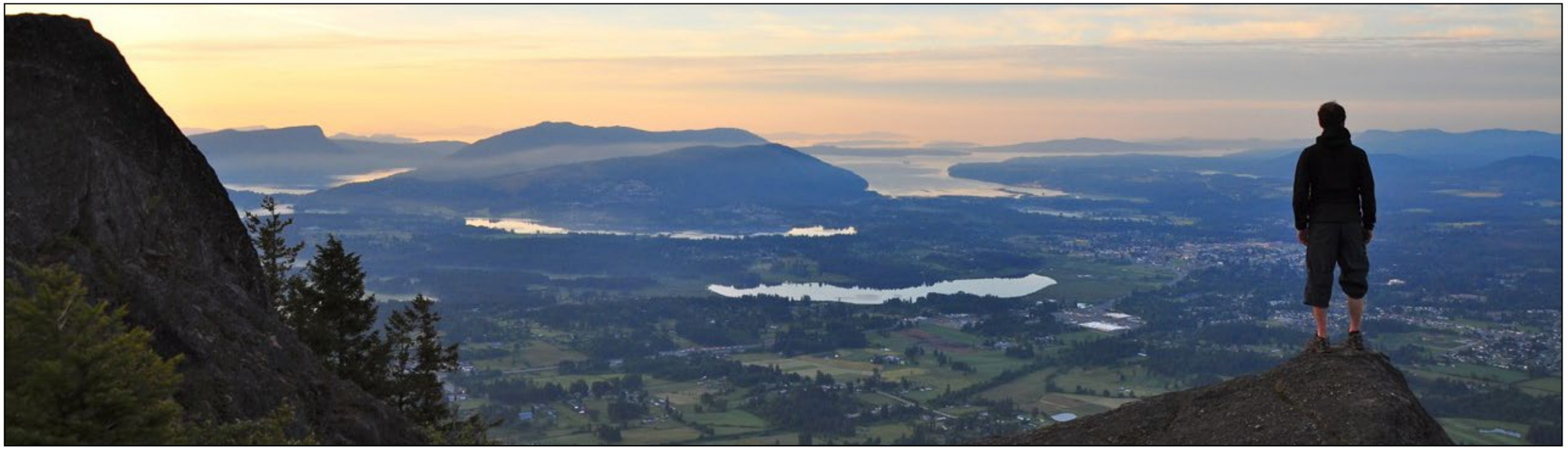
Pulling over along the side of the road by a waterfall also reveals the recent history in the old concrete footing of a past bridge. At one point there was a well travelled span but now the timber is mostly rotted out from the concrete while wild strawberry and other random plants grow and spread and do those things that plants normally do.

We continued along the road before pulling over at a local grocery store for some more provisions, and cookies and cream ice cream. While it was still light we drove through the town of Duncan and hit the logging roads that lead up Mount Prevost. Around corners and up hill we went as Ruby the trusty old subaru's heat gauge rose and the ticking/hissing sound from under the hood increased. We pulled over, Karsten showed me the cardboard repair work he'd done to the



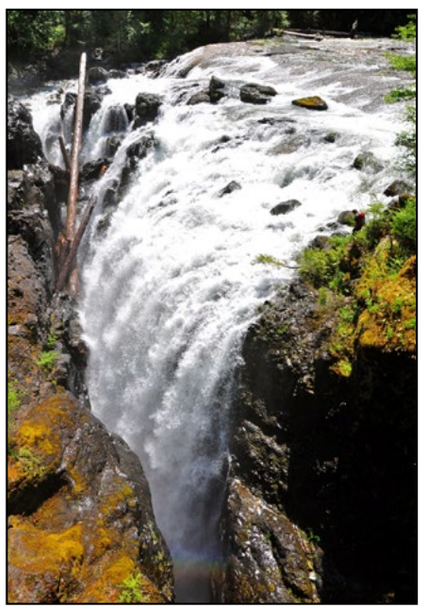
engine, and we then ate the ice cream as the engine cooled. Driving to the parking lot near the top, headlamps were pocketed, and up we hiked to try for some sunset shots and a little long exposure experimentation over looking Duncan and the Cowichan Valley. At some point Karsten realized he'd forgotten his thermarest so I lent him mine so he could sleep on top of the mountain while I hiked back down to sleep in the front seat of the car. Morning would come soon. And it did. So up I hiked again to check out our second morning of beautiful sunrise over ocean. This time our vista was towards Vancouver over the Gulf Islands.

Into town for breakfast and then off again for a short drive of only around 70km to ramble about Pipers Lagoon Park in Naniamo BC. This is a wonderful park to explore! It offers views, nature, some history, and more! I walked along the shore while Karsten climbed around on the rocks before we made it to the far side of the park and looked out at Shack Island. The little shacks from which the name is derived were built by rowboat fisherman who would work the nearby fishing





grounds (the earliest report of shacks at this location date back to before 1930). There are a still a number of them there, rocking their rustic charm, and being passed down from family member to family member.



Into the car and another 42km heading north up-island to get to Englishman River Falls Provincial Park. People used to travel from Europe on summer vacation and frequent the falls as a popular thing to do. There are actually two sets of falls accesible in the park, the larger one upstream and the smaller one down below. Both can be dangerous and deserve respect.

Our final stop before heading back to Victoria is Rathtrevor Beach on the side of the Salish Sea that separates Vancouver Island from the continent. From the shore of this park I can look across the Strait of



Georgia to the Sunshine Coast where members of my family have lived for 4 generations. It is interesting to note the erosion/exposure/change on the more protected inside waters of the east coast of Vancouver Island as contrasted with the rugged west coastline that faces the open Pacific Ocean.

We only used two days for this trip and merely scratched the surface of the potential, wonder, and awe that exists on this island; a taste of the lower southern part of Vancouver Island. There is still so much more to check out! From the ancient old growth rainforests of Carmanah Valley, to the wilderness spread out around Strathcona Park, and the underground wonder of the Horne Lake Caves, I know I'll be going back again. It's been an honour getting to share this with you all and I look forward to seeing what you see through your lens and share through your vision!

May you go well and see some wonder, form, and awesome around you in your everyday.

Jordan Oram
The Maplemusketeer.



Photo by +Karsten Klawitter

For a more in-depth look at Southern Vancouver Island check out the first two volumes of his free iBook (click here). You can follow his current cross-Canada adventure at www.maplemusketeer.com or on google plus at +Jordan Oram

Photographer's Spotlight: +Amanda Recker



Amanda Recker has been a photographer for her whole life. She grew up with a camera pointed at her face (and almost always had one in her hands as well.) "I thought photography was everyone's way of life," says Amanda. "Mom always had a camera in her hands, and Dad was a writer and photojournalist, so I never knew any different."

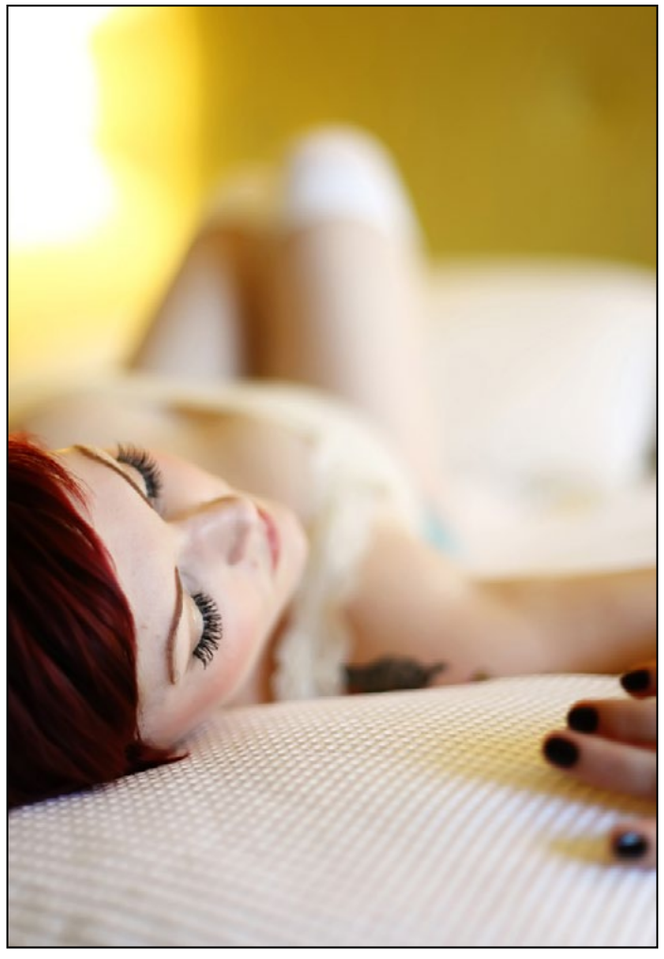
After a long hiatus from the artistic side of photography - in which she mostly saw herself as a documentarian capturing her growing children - Amanda started teaching herself digital photography. "It was a whole new world for me," she says. Now, she sees photography as many things - a business (which she started in 2007 with her first paid gig), a hobby and passion. "I dream of photography," she says. "I see everything through this imaginary viewfinder that my mind has created. I live and breathe photography."

Living and breathing photography is also a common theme found on G+. "It has been an amazing place for inspiration, a sense of like-minded community and definitely entertainment," she says. "I am so happy to have met the people I have on G+ and look forward to meeting more in the future."



Speaking of the future and what it holds, Amanda currently finds herself writing and business plan and focusing on the business aspects more. "I don't know how not to be a photographer," says Amanda. "I do the work that I do to make others happy, just as much as I do it to make myself happy. If that balance ever goes away, then I'll put my camera away. I hope with all hope that day never comes."

Amanda Recker is a mother and photographer based in Wilsonville, Oregon - a suburb of Portland. You can see more of her work at her website at http://www.amandarecker.com



Photographer's Spotlight: +Jules Falk Hunter



Julia Falk Hunter (known to most as Jules here on G+) can't remember a time when she wasn't taking photos. "It's something I've completely taken for granted." My great grandfather was R.F. Hunter, who formed R.F. Hunter Ltd. Their claim to fame was being the UK distributor for the Rollei camera range, and I remember my father taking pictures of us with one."

However, it's only been recently that Jules has moved from shooting snapshots to seeing photography as a complete obsession - and she attributes this change to her husband. He got into photography a few years ago - and after 'borrowing' a camera and lens from him - she's never looked back.

Jules is perhaps best known here on G+ for her soft, painterly style. "The softer side just appeals to me," she says. "I am not drawn to epic landscapes or sharp lines in the same way as a soft sunset or grass silhouette." She has also recently been encouraged to display her prints in a gallery setting. "It seems both daunting and exciting. That is a wish/dream/goal of mine."

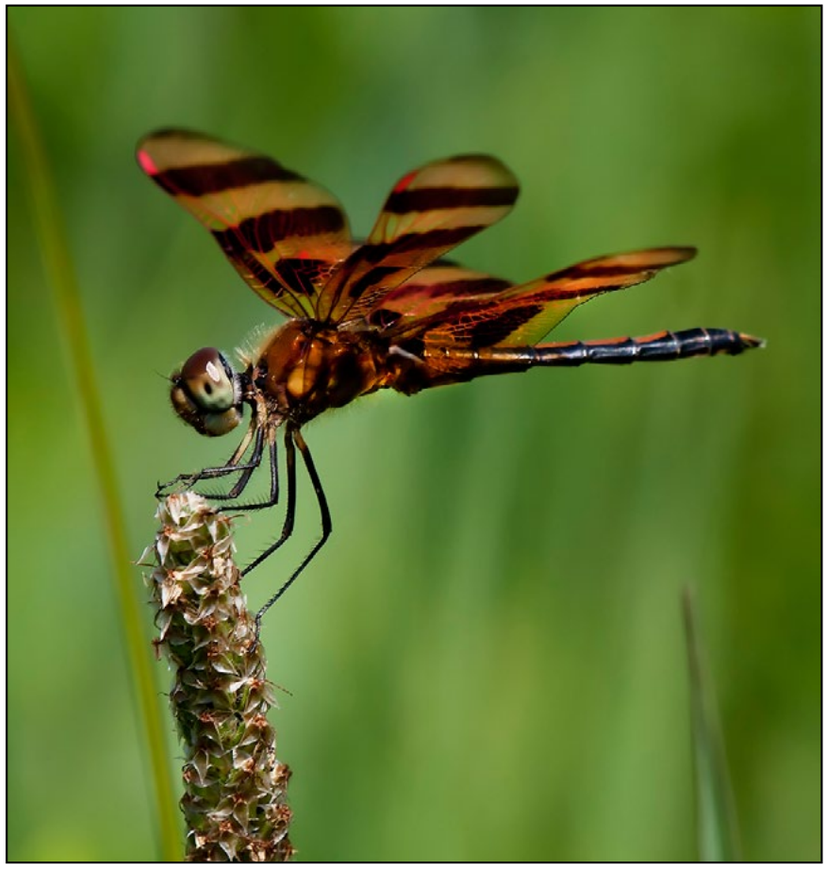


"Photography is something that is completely mine, and it makes me incredibly happy. I just love taking pictures, playing the light and focus," says Jules. "It's given me an identity." She also gives a great deal of credit to the G+ photography community. "The encouragement I have received from G+ has been astounding and only motivates me to push myself further."



Jules Falk Hunter currently lives in Cardiff by the Sea in lovely California, but is originally from the UK. She co-curates several photography themes here on G+, including #GrassPoker (along with Martin Ober, Steven Sherwin and David Murphy) and #WindowWednesday (with Jason Kowing, Cheryl Cooper, Catherine Furet and J.J. Bentley) You can also take a moment to learn more about her grandfather and his company here: http://www.photomemorabilia.co.uk/Paterson/RFHunter_History.html

Photographer's Spotlight: +Michael Hensley







Like many other photographers, Michael Hensley shot film many years ago, but time and work caused him to put his old gear in the closet. In 2008, Mike bought a Canon Rebel XSI and it renewed his passion for photography.

"My day job is a paramedic, so photography is a great stress relief for me," he says. "I love nature and any time I can be outside, capturing and sharing the beauty I see, all my stresses dissolve."

"By nature, I'm a technical person (read geek), so the left side of my brain is pleased by the process of taking photos. I would be the first to admit that my right side is slowly developing the ability to see creatively." Mike is mostly known for his macro work, and he has been working hard and focusing on it over the past few years. "For years I walked past amazingly beautiful things because I did not realize they were there," says Mike. "As a photographer, first I saw the field, then I saw the grasses, then I saw the bugs, and finally I saw the what the bugs ate (smaller bugs)." Just learning to identify all the things he finds keeps him busy.

Michael Hensley is a photographer based in Huntington, West Virginia. He prides himself on being a West Virginian and loves to share the beauty of his state with the world. Mike is the President of the Ohio Valley Camera Club (www.ovccwv.org), and works hard to promote education, fellowship, and environmental awareness among other photographers in the area.



Photographer Portfolio
A Slice of Silence (The Photography of +Nathan L. Wirth)

Every once in a while someone asks me what I am trying to express with my photography, and, typically, I shy away from offering any response because I don't want to interfere with the individual's experience of an image. However, if the question really is— what am I thinking about when I create my images— then I would have to respond that much of what I do is a reflection of the following lines from the poem "World, World—," written by one of my favorite poets, George Oppen: "The self is no mystery, the mystery is / That there is something for us to stand on." Oppen's words are not grounded in any understanding of the individual; rather, they illuminate what he feels is a far greater mystery: the fact that we exist at all. These words resonate in the very thin slices of silence that I try to find— whenever and wherever possible— as I marvel at the very fundamental fact of existence.













Highspeed Photography 101 by +Pascal Bovet

Often, when one sees highspeed images for the first time, one thinks that those image aren't photos; rather they were created on a computer. A lot of people assume that one has to use expensive or special equipment to create such images. Just a minority knows that this is a special type of photography.

For all those reasons I decided to write a series of lessons called "Highspeed Photography 101" and give an overview of those lessons here. I wanted to show which techniques are used in highspeed photography. Some of those techniques were already used 70 years ago by highspeed photography pioneers as Harold Edgertone. With the correct technique everyone can take highspeed photos. You don't even need expensive equipment; a regular camera and an external flash is all that is required.

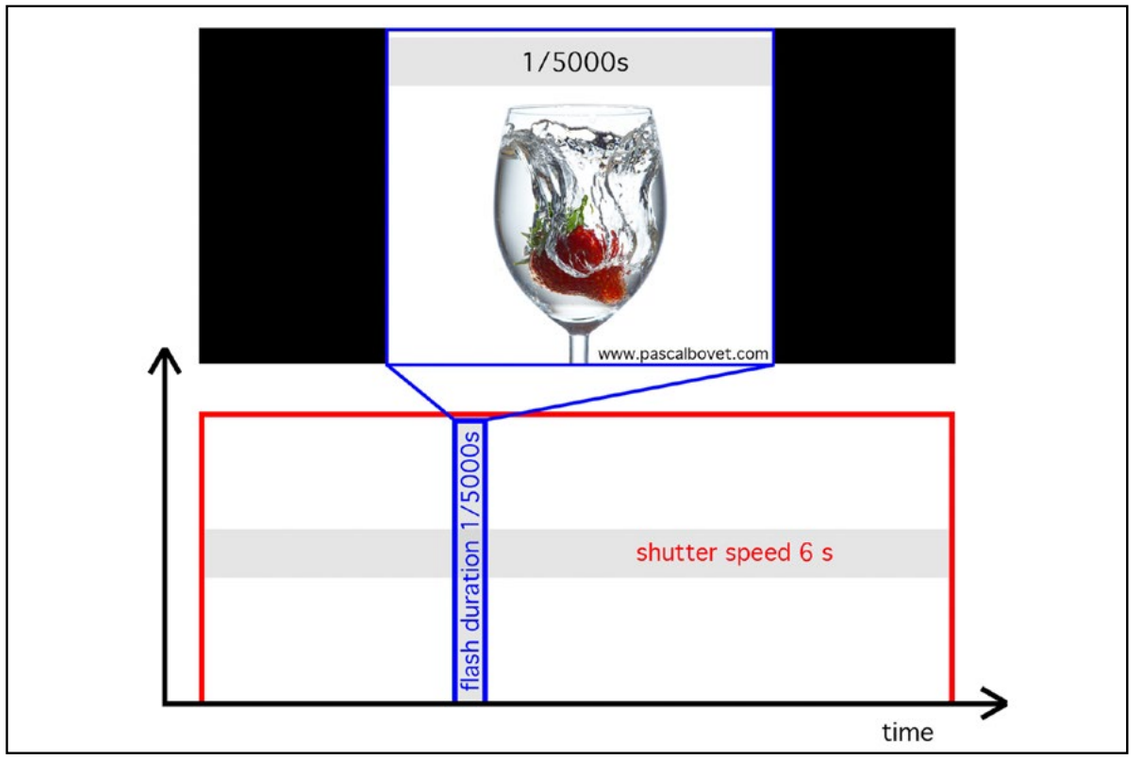
Highspeed photography aims to capture moments that cannot be seen by the human eye; moments such as motion in sports, bursting balloons and even daily things such as the collision of water drops. If there is enough light available, one can capture the motion with the shutter by choosing a very short shutter speed. The higher the speed of the motion, the shorter the shutter speed and the shorter shutter speed needs more light. Especially in studio environments you often don't have enough light available to freeze the motion with the shutter.



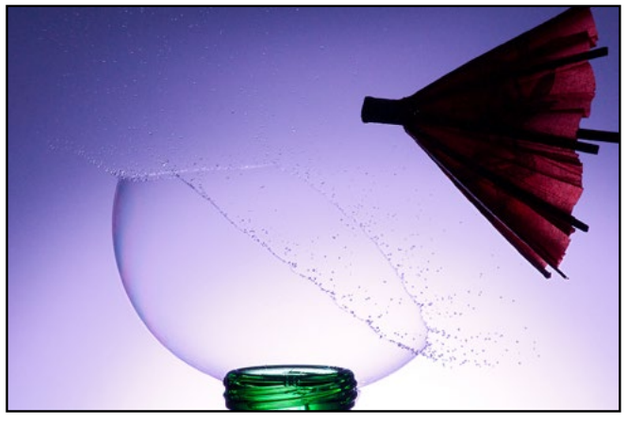
If you decrease the shutter speed you'll have more motion blur. If you try to get more light by adding flashes you'll see that they can only be used with shutter speeds slower than 1/125s (depending on your camera between 1/125s and 1/250s) or that you have to use more expensive flashes which allow highspeed synchronization. But no worries, there is a techniques that beats those limitations.



With this technique you don't freeze the motion with the shutter; rather you freeze the motion with the flash. Easy, but awesome - you can get exposure times of less then 1/10'000 of a second. Shorter exposure time means less motion blur which again means that we can capture faster motions. The photo is created in a dark room and the camera is set to long time exposure or bulb. You trigger the camera, you do the action you want to capture and trigger the flash. That's it. As you're in a dark room the camera doesn't "see" anything as long as there is no flash. As soon as you trigger the flash it gets bright for a very short amount of time and the camera captures exactly that moment. The camera captured a few seconds, but the only thing visible was the moment when the flash was triggered. I usually use exposure times around 4-10 seconds, which gives me enough time to complete the action and



isn't long enough for the camera to record something when the flash is not fired. By using long time exposure there is no need for flashes with highspeed synchronization (HSS); rather you can use any kind of flash. A lot of highspeed photographers use old analog or really cheap flashes. You can also see that the requirements for the camera are rather low. The camera just has to have some kind of bulb or long time exposure setting. I've done highspeed photos with various cameras ranging from analog film cameras to smartphone cameras. With the correct technique and patience it's possible. Triggering the flash at the right moment is not always easy. Therefore we often use helpers (such as a micro controller with sensors) to trigger the camera and/or flash at the right moment. If you're interested in learning more about these advanced topics, I recommend you to have a look at lesson 4-8 on my "Highspeed Photography 101" website.





This image is an example which can be reproduce very easily at home. It only needs camera and flash. The flash was triggered by hand. Setup pictures and a more detailed description are available on my blog.

I hope I could give you a brief overview on highspeed photography and maybe I encouraged some of you to give it a try. If you have questions or if something is unclear feel free to get in contact with me.

This article was written by +Pascal Bovet. He is working as Innovation Engineer and in his spare time as a photographer. Over the last few years, he has focused on highspeed photography and written his "Highspeed Photography 101" lessons. His images can be found on his homepage on Flickr and on Google+.



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Want to be seen in the exposedphoto gallery? Just tag your post with the hashtag #exposedphoto. We will include our favourite submissions in each issue! And don't forget, though we can't include everyone in the magazine itself, you can always type "#exposedphoto" into the G+ search bar (with quotes) to view all of the outstanding submissions from your fellow photographers!

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Photographer +Edvar S



Photographer +Ludivine COURCELLE

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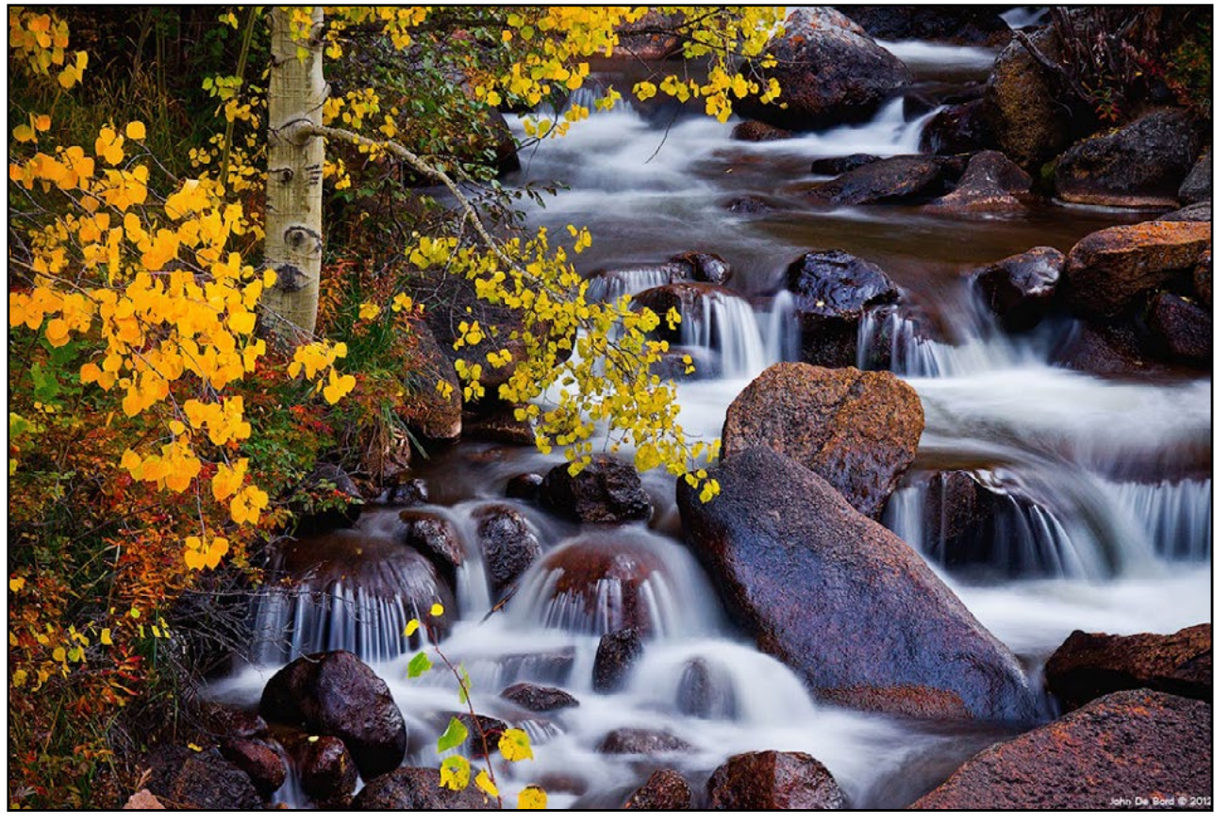
Photographer +linda stokes



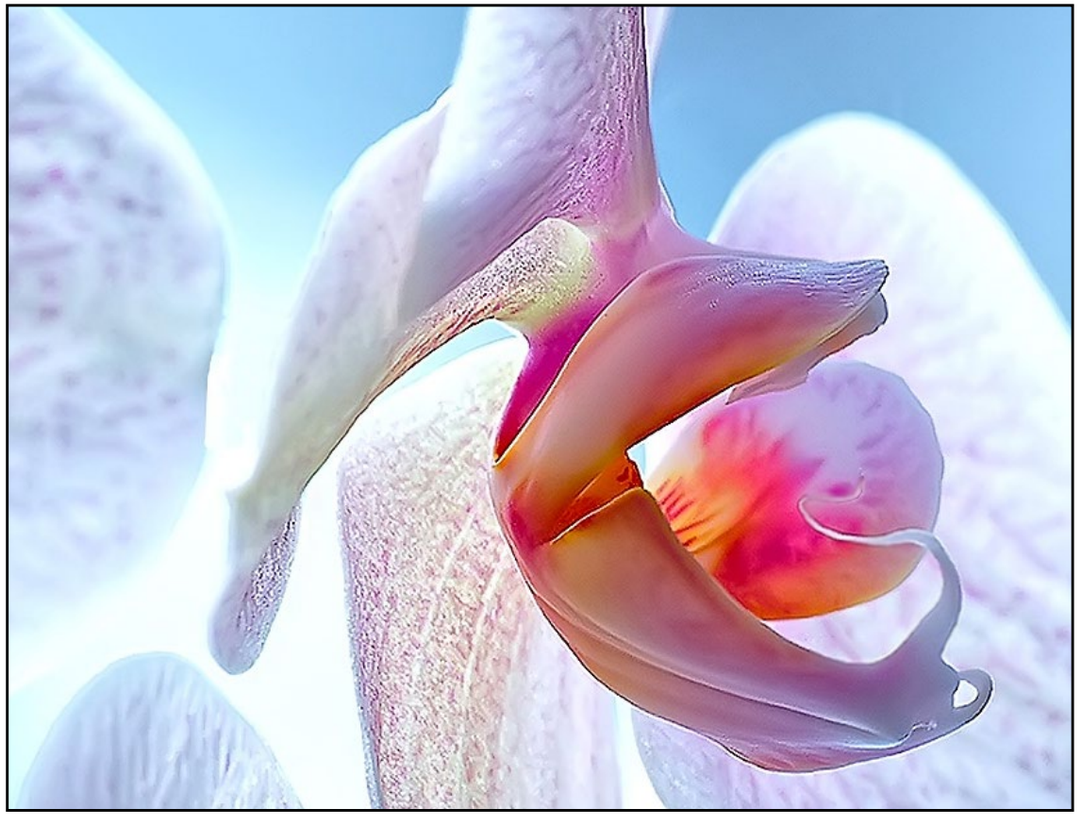
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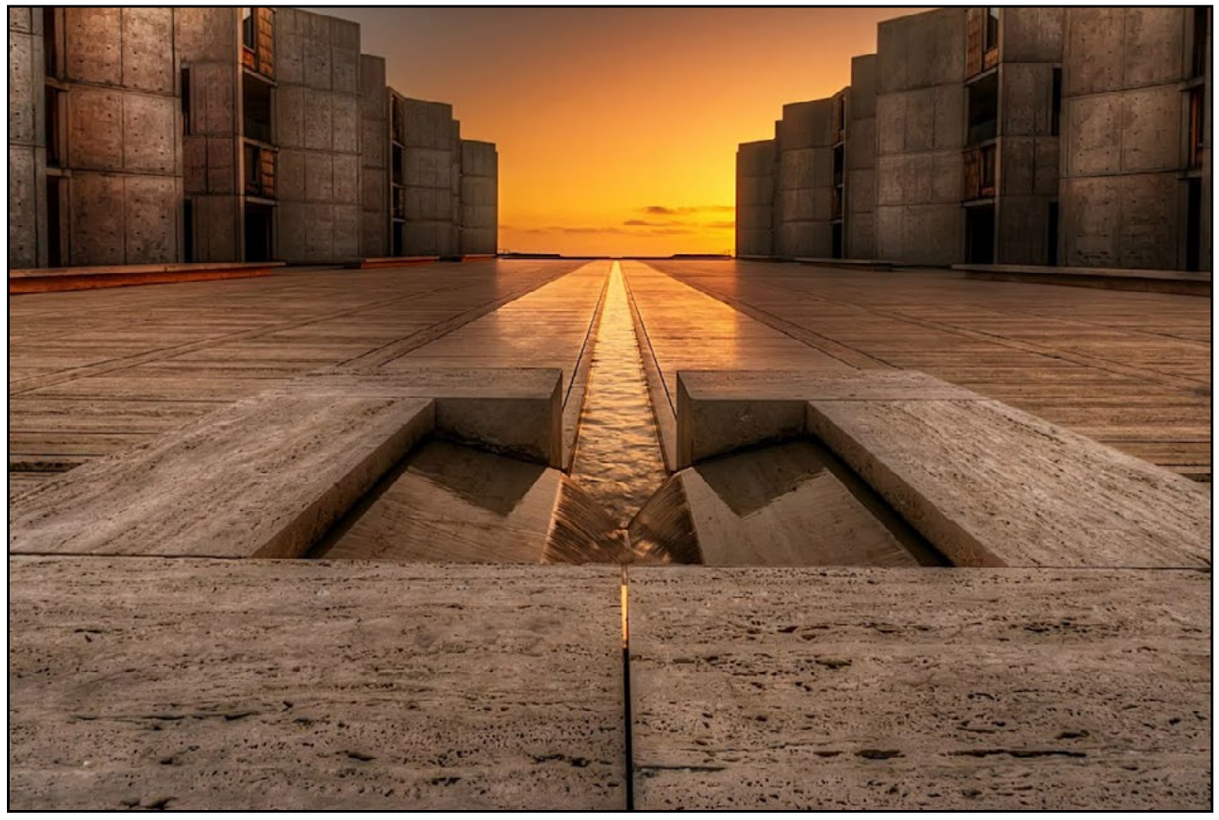


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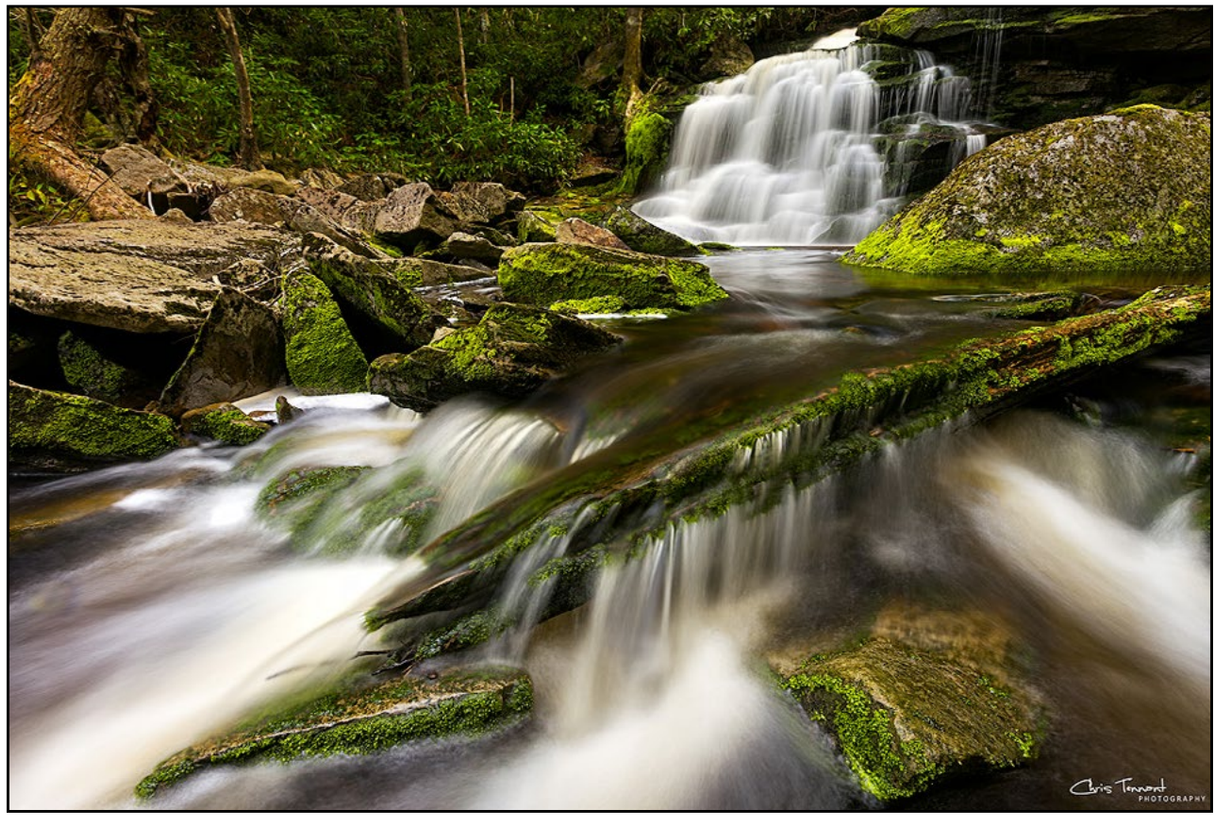
Photographer +Sandra Canning

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Photographer +Martin Rak



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Photographer +Karen Atkinson



Photographer +Mauro Bartoccelli

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Photographer +Carole Buckwalter



Photographer +Merlin Härtel



Photographer Portfolio +Suzanne Clements

Having spent much of my creative career either as a graphic designer or fine artist, photography as a craft wasn't something I explored with any success. I think I wanted the camera to do the work for me and when that didn't work, I simply gave up trying.

In the mid 2000's, photographers like Darren Holmes and Caryn Drexl showed me that photography could be so much more. Their creativity and imagination was inspirational.

My 50 mm 1.7 lens sparked an exploration of very narrow focus and water quickly became one of my muses. Shooting at that narrow DOF gives all the images a certain softness while capturing the blur and chaotic motion of this elemental beauty.

In contrast, my food photography is truly my ultimate guilty pleasure. In part an effort to document my culinary explorations and cravings, this medium also serves me well in its more practical uses as salable stock imagery.

I learned that, like with any art, you have to put your heart into what you're doing, if you really enjoy the work the rest will eventually fall into place.













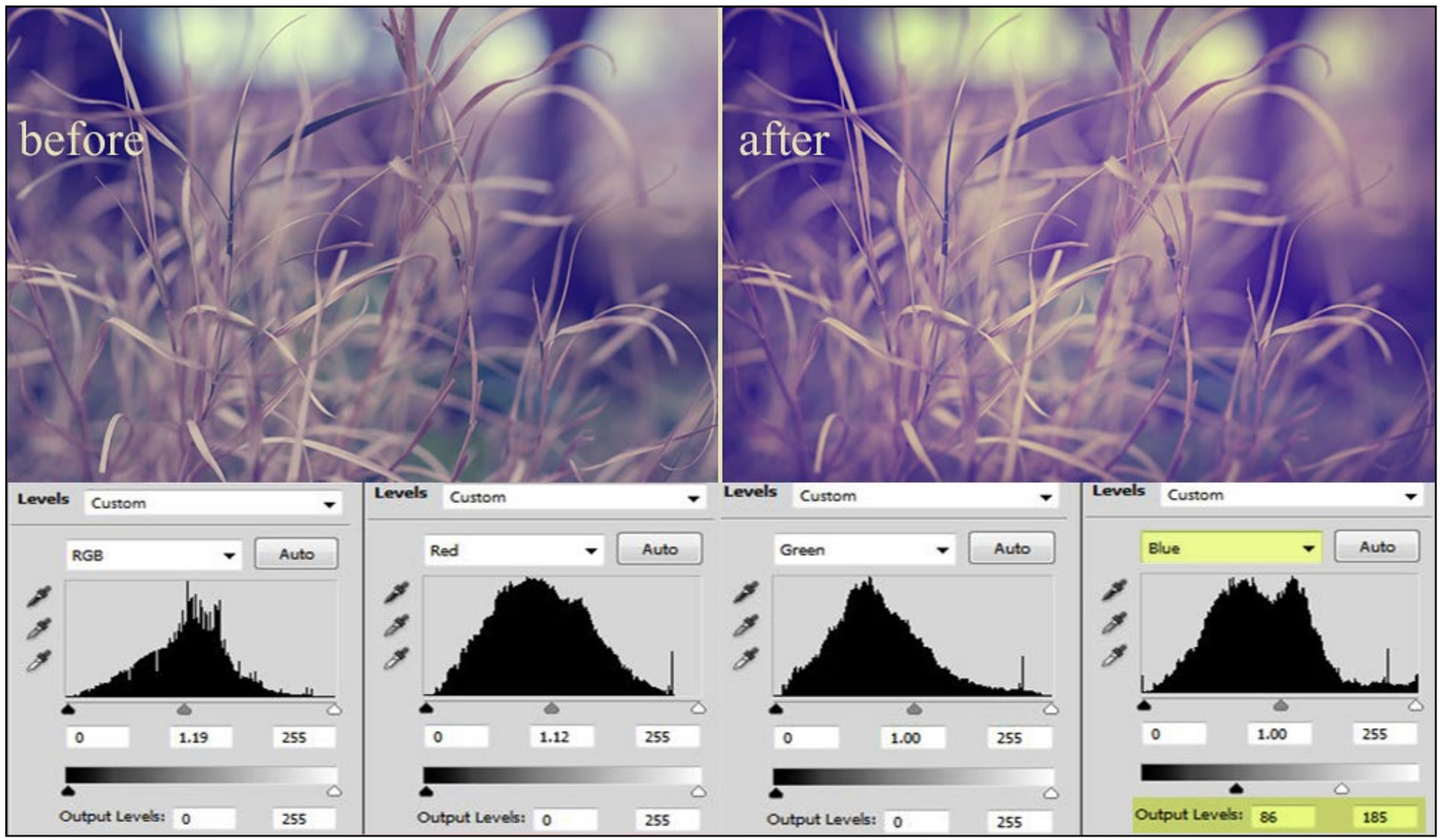


Quick Tip by +Jake Easley

There's been quite a few comments and questions about the coloring of my #grasspoker images. It's nothing special. And I actually do it to a lot of my imagery. Here's a basic how-to.

Sometimes I add a second Levels layer, making heavier adjustments to the red channel, then lowering the opacity to 10-30%.

The final (after) image also has a bit of a vignette and soft center.



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about the magazine? Please visit us at:

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